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The Arts

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GIVEN BY

L. P. Whitney



B. 26

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A Fifth Set of
VOLUNTARIES,

for Young Practitioners on

The Organ

Arranged in Three Divisions

namely

Voluntaries for the Opening of the Service,

Voluntaries for the Middle of the Service

and Concluding Voluntaries.

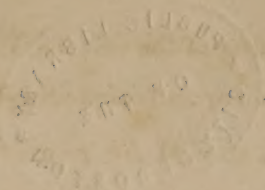
Composed by
J. MARSH Esq^r.

Ent. Sto. Hall,

Price 7/6.

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L. P. Whitney.

P R E F A C E .

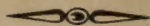


In offering a fifth set of Voluntaries to the public, I have, as in the former sets, a few preliminary observations to make.

It is now a prevailing custom, in churches that have Organs, to open the service with a voluntary, sometimes in addition to that played before the Lessons, but mostly instead of that Voluntary, which latter is now, by many, considered as an unnecessary interruption of the service. But whether the objection be not, in fact, rather to the style of it (as frequently performed) than to the voluntary itself I shall not stay to enquire. As however both are in use in some churches, I have arranged the following in three divisions; namely

Voluntaries for the opening of the service; Voluntaries for the middle of the service; and concluding Voluntaries.

The first of these, it will be perceived, are all, except two for Festivals, in the soothing style, which being as I think, most suitable to the opening of the service, I have frequently been surprised, as well as annoyed, at the loud and boisterous style in which, in some churches, the service is introduced. Perhaps the reason of this may be that, it not being really a part of the service, but merely introductory to it, whilst the people are walking in, opening and shutting pew doors, the same sort of Voluntary may be thought appropriate as is usually adopted whilst



the congregation is walking out. There is however this difference between the two cases ; at the conclusion of the service, the whole congregation is dismissed at once, when, of course, the rustling and trampling of a large body of people may be a sufficient motive for the general use of the full organ ; but at the commencement, the congregation is mostly seated when the organ begins ; having been gradually coming in from the time the doors were opened .

I have however, in a former preface, expressed my opinion on the propriety of beginning even the concluding Voluntary on the soft organ, especially, when it immediately succeeds a pathetic

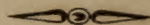
discourse, without the intervention of a hymn , conformably to which notion most of the following concluding Voluntaries are directed to begin on the choir organ . Those who have occasionally been present at the Portuguese Ambassadors chapel in South street ; or other Roman catholic chapels, where, in general a pretty crowded congregation is dismissed at once, must have observed (at least I have always found it so) that the last Voluntary always begins upon the very softest stops of the organ, from which a gradual swell to the thunder of the full chorus, when the crowd is all in motion together, produces so striking an effect, that I have often wondered at the same

custom not having, occasionally at least, been adopted in our churches.

I have one more remark to make concerning concluding Voluntaries, namely that they should not begin too soon; it being usual for the congregation, individually to utter a private prayer after the blessing, which does not seem always to be considered by the organists, many of whom, it is to be feared, do not themselves conform to the practice, or they would not be ready quite so soon as they frequently are, to begin their Voluntary. Were it indeed to begin pianissimo (according to the custom before attended to) it would be of less consequence, but the full Organ thundering in, in the midst of this final prayer, must be a great

annoyance to many who are in the habit of using a longer petition than others. The young organist would therefore do well to wait always till the Minister at least raises his head, before he touches the Organ.

Of the Voluntaries for the middle of the service, they are in much the same style as those for the opening (the soothing style being here also mostly adopted) but are rather longer, and some of them have an introductory prelude, which perhaps others of them may be thought to require. I may however fairly suppose that those young practitioners who have made use of my former publications may by the time they begin upon a fifth set, be able (with the hints I have given in the preface to my first



set) to play a short slow extempore prelude, upon the Diapasons, or Dulciana, which they should at least, by this time begin to attempt, taking care not to make their introductory prelude too long, but to comprize the whole Voluntary in about four minutes, which is the utmost (except on particular occasions) that I think ought to be allotted to Voluntaries in the middle of the service.

To give proper effect to many of the following movements, a separate set of keys for the swell is necessary, one hand being frequently employed thereon, whilst the other is using the Diapasons, or Dulciana. — There are also several transitions from the Diapasons to the Dulciana and vice versa, which latter stop, down to

gamut, I should in all small church Organs recommend instead of a Flute throughout. And where there are not three sets of keys, the Organist will find a great convenience in a double shifting movement, or, in addition to the pedal taking off the usual, chorus stops, another shorter pedal close to it (so as to be used with the same foot) to take off the open Diapason and Principal, leaving on therefore, when both pedals are down, only the Dulciana and stopt Diapason, the proper stops to accompany the swell. By means of these two pedals, four different mixtures can be used, namely the full organ, full choir organ, soft choir organ, and the swell, which is a greater variety than can be made, on an Organ with three rows of keys, without touching the stops by hand.

The short pedal is also particularly useful when only the Diapasons and Dulciana are drawn, as by occasionally putting on and taking off the open-diapason, a forte and piano, or echo, is produced. The Organ at the free chapel of St John, Chichester is upon this plan, as is also that of Hythe church, Kent, both built by the late Mr England.

In number 21 of the following pieces there is a peculiarity I ought perhaps to mention, namely that the movement begins in D, and ends in G, though, had I not here noticed it, it might not have been discovered, which was actually the case in respect to myself, who had not observed it till I transcribed it for this publication. In fact, in extempore, or unpremeditated Volun-

taries this peculiarity is, I believe, by no means uncommon, as when, by means of the watch he usually places before him, the extempore player finds it expedient to bring his Voluntary to a close, he would hardly think it necessary, should he have much wandered from the key he set out in, to grope his way back to it, in the usual course of modulation, but would think it sufficient to close in any key he might happen then to be, or proceeding towards. I can however after all, produce classical authority for this deviation from the usual practice of beginning and ending in the same key; in the chorus, "But 'as for his people" in the Oratorio of Israel in Egypt, sometimes played as a concluding Voluntary which in like manner, begins in D, and ends in G.

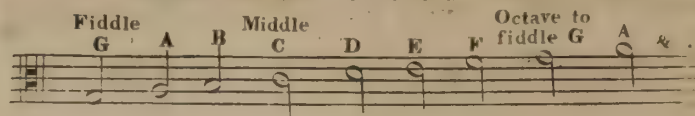


I have yet two observations to make respecting the following movements, the first of which is that whenever the word swell occurs, I always mean, the two diapasons and hautboy (or cremona) of that part of the Organ to be used, as whenever I mean that the reed stop should be omitted, I always use the words "Swell diapasons" or "diapasons & principal"—I am induced to make this remark from having sometimes heard the effect of my Voluntaries weakened, (as I thought) by the swell diapasons only being drawn, when the addition of the reed stop would have given the brilliancy, or effected the contrast I had intended to produce.

The other observation is concerning the counter-tenor clef, which being occasionally used in these Organ pieces, I must intreat the young, and particularly the young female Organist not to take

fright at it, as it may be learnt in half an hour's time, and very soon rendered perfectly familiar, by only considering the middle line in that clef as coinciding with the middle C, of the Organ; the lowest space with the lowest note of the Swell (in most Organs) or fiddle G, as it is called, as being also the lowest note of that Instrument, to which the upper line, in this clef, is the octave G. And these three notes being once fixed in the mind by means of the foregoing analogies, the other notes must almost instantly be known, from their relative situation on the staff, as I have observed before in the Introduction to my second set of Voluntaries.

Scale of the Counter-tenor Clef.



The use of this clef will be found to be particularly convenient, when a melody taken by the right hand on the diapasons, is accompanied by sostenuto chords with the left, on the lower notes of the swell; the bass being, at the same time taken on the the diapasons by the pedals, in such Organs as have them; a style of playing first introduced here, I believe, by the Abbe Vogler; as by avoiding this clef, such chords for the left hand must be written mostly among the ledger lines over the bass, or below the treble staff, which would be much less clear, and of course, must be more perplexing to the performer, as will be manifested in the,

following example of the opening of the 25th Voluntary, page 25. of this collection, here written three different ways.

A ——— E A D ——— A ——— E A

N.B. The letters that sometimes occur under the lower staff are to signify the pedal notes that may be taken at pleasure.



VOLUNTARIES for the opening of the Service.

1

I. *Largo.*

Diap^s Dulc^a Diap^s

Dulc^a Diap^s Dulc^a

Diap^s

Dulc^a

II. *Largo.*

Diap^s *hr* Diap^s

repeat on Dulc^a

Dulc^a Diap^s

Swell p *cres* *f* *Swell*

p *sf* *cres*

III. *Diap^s*

repeat on Swell. *Diap^s*

hr

Dulc^a

p Swell B. H. *cres*

Diap^s

Dulc^a *p* Swell

f *hr* *dim^{do}*

Diap^s


IV. *Dulc^a*

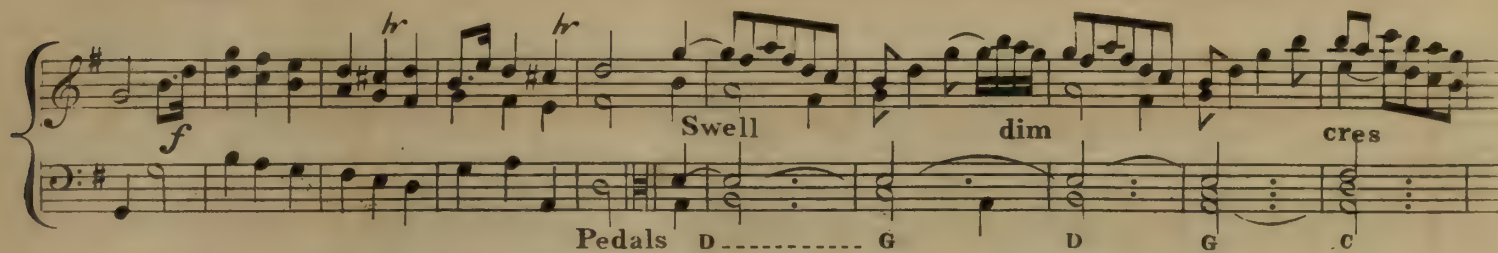
Largo. *Swell*

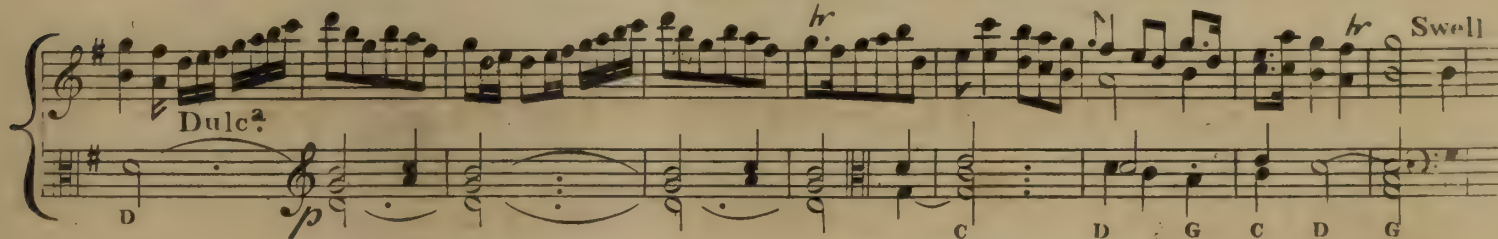
Diap^s

Dulc^a

Adagio

V.  *Diap.*
Largo.

 *f* *Swell* *dim* *cres*
Pedals D G D G C

 *Dulc.*
D C D G C D G

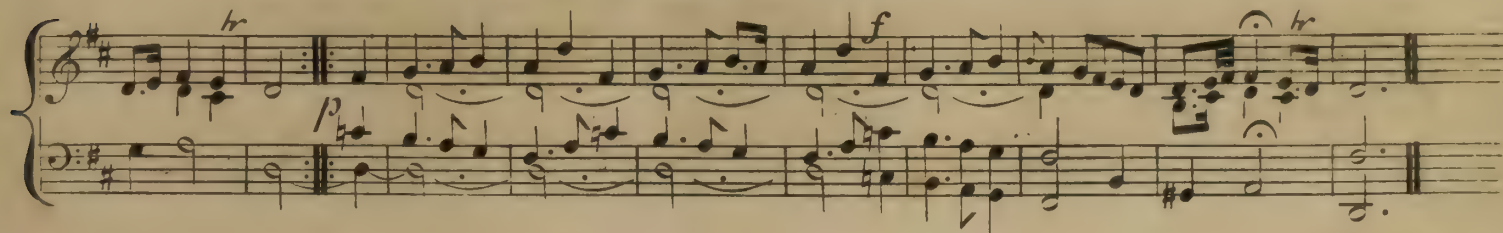
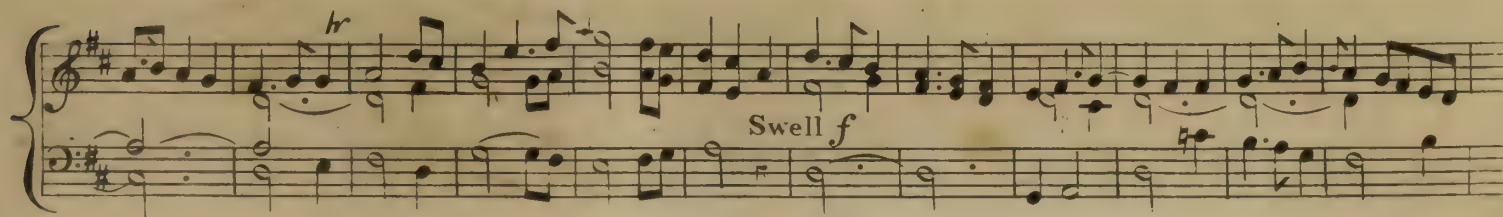
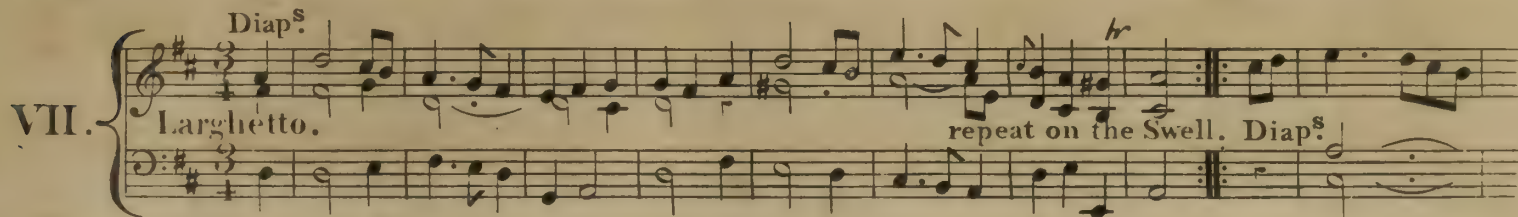
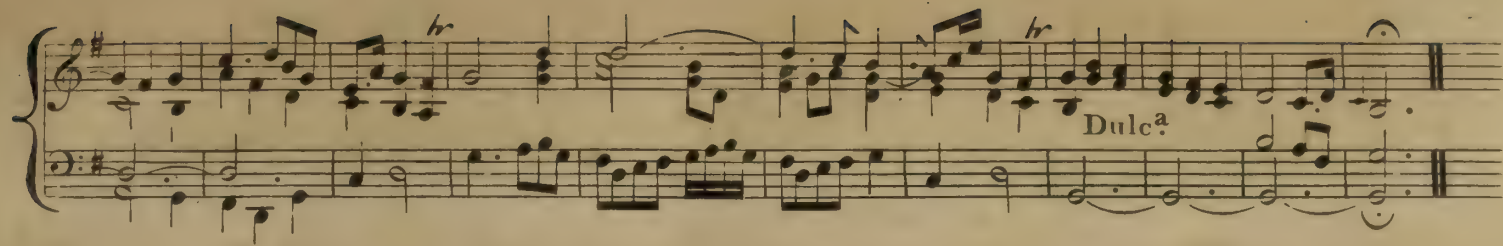
 *dim do*

VI. *Diap^s hr* *Largo.* *hr*

hr repeat on Dulc^a *hr* *hr* *Swell*

p *cres*

p *sf* *sf* *hr* *Diap^s*



VIII.

Diap^s *hr* repeat on Dulc^a *hr hr*

Largo! Diap^s

Dulc^a *hr* *hr*

Swell *p*

Dulc^a *hr hr*

Diap^s

The musical score is written for two parts: Diapason (Diap^s) and Dulciana (Dulc^a). The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into four systems, each with a grand staff (treble and bass clefs). The first system begins with a 'Largo!' marking. The Diapason part features a melodic line with various ornaments and a repeat sign. The Dulciana part provides a harmonic accompaniment. The second system includes a 'Swell p' marking. The third and fourth systems continue the melodic and harmonic development. The score concludes with a final cadence in the Dulciana part.

Larghetto

IX.

Swell B.H.

Pedals G

A

B

C

D

G

C

B

Dulc^a

Swell

C

B C

G

Sw: p GF \sharp

G

D

G

F \sharp

G

Dulc^a

D

C

B

A

D

G

C

D

Sw.

Dul.

Sw.

Marsh's Vol^s. Bk. 5.

X. *Diap^s*
Largo.

Swell
repeat on Dulc^a
Dulc^a *Swell*

Dulc^a *Swell* *Dia*

Swell *p* *cres* *f* *Diap^s*

A musical score for a piano piece. The score is written on two staves, treble and bass clef, with a key signature of one sharp (F#). The melody is in the treble staff, and the accompaniment is in the bass staff. The piece begins with a treble staff entry marked 'tr' (trill) and a bass staff entry. The melody features a series of eighth and sixteenth notes, with a 'dim'do' (diminuendo) marking above it. The piece concludes with a final chord in the treble staff and a whole note in the bass staff.

XI.

Diap's.

Largo.

repeat on Dulc'a.

The musical score for XI. is written for a treble and bass clef instrument in 3/4 time. The key signature is two sharps (F# and C#). The tempo is marked 'Largo.' The piece begins with a treble clef staff and a bass clef staff. The treble staff has a 'Diap's.' marking above it. The bass staff has a 'Largo.' marking below it. The music consists of a series of eighth and sixteenth notes, with some rests. There are three 'hr' markings above the treble staff, indicating a specific performance technique. The piece ends with a double bar line and a repeat sign. A note below the treble staff indicates 'repeat on Dulc'a.'

A musical score for two parts, 'Diaps' and 'Dulc'a', in D major (two sharps). The 'Diaps' part is written on a treble clef staff, and the 'Dulc'a' part is written on a bass clef staff. Both parts feature a series of eighth and sixteenth notes, with some rests and a final 'hr' marking. The score is presented in a single system with a brace on the left.

A musical score for two instruments, labeled 'Dulc.' (Dulciana) and 'Diap.' (Diapason). The score is written on two staves. The top staff is for the Dulciana and the bottom staff is for the Diapason. Both staves are in G major (one sharp) and 4/4 time. The Dulciana part features a melody with eighth and sixteenth notes, while the Diapason part provides a harmonic accompaniment with chords and single notes. The piece concludes with a double bar line.

XII.

Diap^s 3

repeat on Dulc^a

Larghetto.

Dulc^a Diap^s

Dulc^a Diap^s Swell

Adagio

XIII.

Diap^s

Swell

Largo. G

1st 2^d

Dulc^a

Diap^s

repeat on the Swell

Dulc^a

Swell

sf

D B^r C^r C ----- G C D G

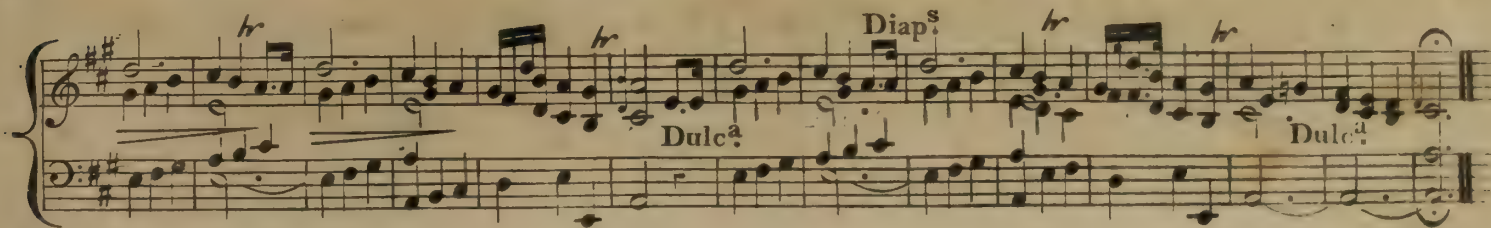
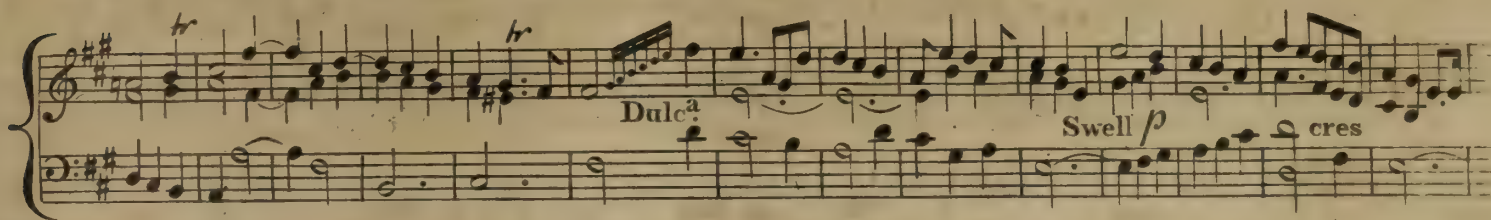
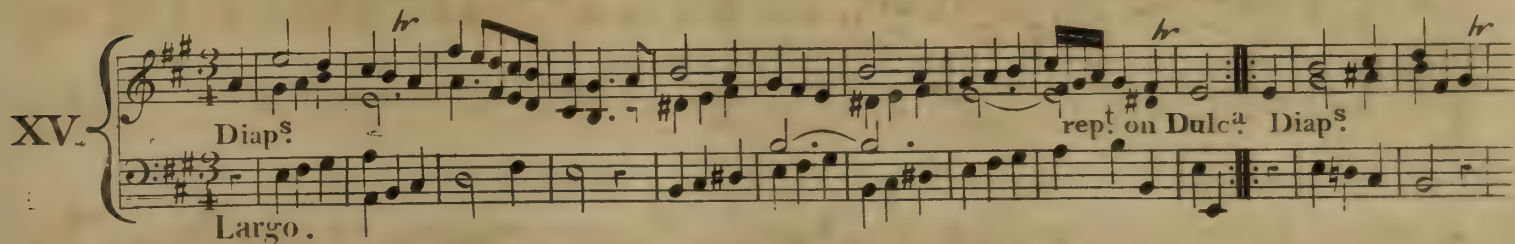
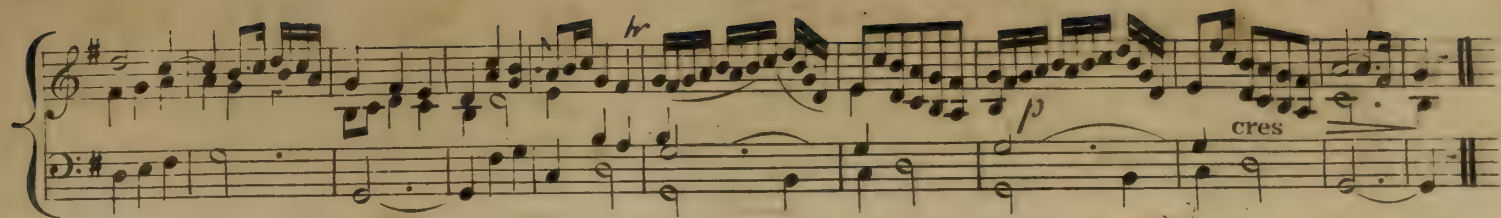
XIV.

Diap^s
Largo.

Diap^s on Flute
hr
rep^t on Swell. Diap^s

Dulc^a

Diap^s Swell



XVI.

Diap^s

Largo.

repeat on Dulc^a

Swell B.H.

sf sf

Dulc^a

Diap^s

Dulc^a

The musical score is written for two systems of grand staves. The first system is labeled 'XVI.' and 'Largo.' It features a Diapason (Diap^s) part in the upper staff and a Dulciana (Dulc^a) part in the lower staff. The Diapason part includes a 'repeat on Dulc^a' instruction. The second system is labeled 'Swell B.H.' and features a Dulciana part in the upper staff and a Diapason part in the lower staff. The third system is labeled 'Dulc^a' and features a Dulciana part in the upper staff and a Diapason part in the lower staff. The fourth system is labeled 'Diap^s' and features a Diapason part in the upper staff and a Dulciana part in the lower staff. The score includes various musical notations such as notes, rests, and dynamic markings like *sf* (sforzando).

XVII.

Diap^s *Largo.* *hr* *Dulc^a*

Diap^s *hr* *Dulc^a*

hr Diap^s *hr* *Dulc^a* *Diap^s*

hr *Dulc^a* *hr* *hr*

XVIII.

Diap^s
Largo

Swell B.H.

Pedals C G C F F C F F F C F B C

Diap^s R.H. Swell

G Sw: G C G C F A D E

cres f p

Musical score for Dulciana. The piece is in G major (one sharp) and 2/4 time. It features a treble and bass staff. The bass staff begins with a 'cres' (crescendo) marking. The treble staff has a 'Dulc^a' marking. Both staves contain melodic lines with various ornaments, including 'hr' (harmonic) and 'h' (half note) markings.

XIX. **Sw: For a Festival.** **(Sanctus for 3 Trebles.)**

Largo. **Full** **Ch:Org:**

Musical score for 'Sanctus for 3 Trebles'. It is in G major and 2/4 time. The score is written for three treble staves and one bass staff. The bass staff has a 'Full' marking. The treble staves have 'Sw:' (Soprano) and 'Ch:Org:' (Chorus Organ) markings. The tempo is 'Largo'. The piece includes various ornaments and dynamics.

Continuation of the 'Sanctus for 3 Trebles' score. It features three treble staves and one bass staff. The bass staff has a 'Full' marking. The treble staves have 'Sw:' (Soprano) and 'Ch:Org:' (Chorus Organ) markings. The piece includes various ornaments and dynamics.

Continuation of the 'Sanctus for 3 Trebles' score. It features three treble staves and one bass staff. The bass staff has a 'Full' marking. The treble staves have 'Sw:' (Soprano) and 'Ch:Org:' (Chorus Organ) markings. The piece includes various ornaments and dynamics.

XX. *Largo.* Diap^s repeat on Dulc^a

Dulc^a Diap^s Sw:

f Swell B.H. *p* *cres* *f* Diap^s

XXI. *Adagio.* Diap^s Dulc^a Diap^s

The musical score consists of four systems, each with a piano (piano) and organ (organ) part. The key signature is one sharp (F#) and the time signature is 4/4. The first system begins with a piano part marked *h* and *Swell*, and an organ part. The second system features a piano part with a *h* marking and an organ part with a *sf* marking. The third system includes a piano part with a *p* marking and a *cres* marking, and an organ part with a *f* marking. The fourth system shows a piano part with a *p* marking and an organ part with an *ad lib^m* marking. The score is written in a traditional musical notation style with various dynamics and articulations.

h^r dim^{do} hr

XXII. Diap^s hr hr hr ~

Largo.

hr hr hr p

rep. on Swell

cres hr p

Detailed description: The image shows a page of musical notation for a piece numbered XXII. It consists of four systems of staves. The first system is a piano part with treble and bass staves, featuring a melodic line with trills (hr) and a dynamic marking of 'dim^{do}'. The second system is an organ part, indicated by 'Diap^s' and 'Largo.', with a melodic line featuring trills (hr) and a fermata (~). The third system is a piano part with a melodic line featuring trills (hr) and a dynamic marking of 'p', and a bass line with a 'rep. on Swell' instruction. The fourth system is a piano part with a melodic line featuring a crescendo ('cres') and a dynamic marking of 'p', and a bass line.

XXIII

Diap^s.

Larghetto.

Sw: B. H.

The musical score consists of four systems, each with a piano (p) and organ (Diap^s) part. The key signature is one sharp (F#) and the time signature is common time (C).

System 1: The piano part begins with a series of eighth notes and sixteenth notes, marked with *hr* (harmonic). The organ part provides a steady accompaniment.

System 2: The piano part continues with similar rhythmic patterns. The organ part features a *Dulc^a* (Dulciana) section marked with *hr*.

System 3: The piano part shows a *Sw:* (Swell) marking. The organ part includes a *p* (piano) dynamic marking.

System 4: The piano part concludes with a *cres* (crescendo) marking and a *f* (forte) dynamic. The organ part features a *Dulc^a* section and a final *Diap^s* section. The tempo marking *Adagio* appears at the end of the system.

For a Festival.

(Sanctus.)

XXIV.

Full

Ch: Org:

Swell

Largo.

Full

Ch: Org:

Full

Ch: Org:

Swell

Dulc^a

The musical score is written for a grand piano (treble and bass clefs) and a church organ (Ch: Org:). The key signature is one sharp (F#) and the time signature is 3/2. The tempo is marked 'Largo.' The score is divided into four systems. The first system begins with a 'Full' organ instruction and a 'Swell' instruction. The second system features a 'Full' organ instruction and a 'Ch: Org:' instruction. The third system includes a 'Full' organ instruction and a 'Ch: Org:' instruction. The fourth system contains a 'Swell' instruction and a 'Dulc^a' instruction. The score concludes with a double bar line.

VOLUNTARIES for the middle of the Service.

Larghetto

XXV.

25
1st
Swell B.H. repeat on Diap. R.H.
Pedal A E A D A E A E

2^d
Swell
E B E G# A E B E

Minore
Diap.
A D E

Sw. B.H.

First system of musical notation. Chord labels: A, E, A, D, A, D, E, A, E.

Second system of musical notation. Chord labels: A, E, A.

Third system of musical notation. Chord labels: A, E, A.

XXI

Diap^s Dulc^a

Largo

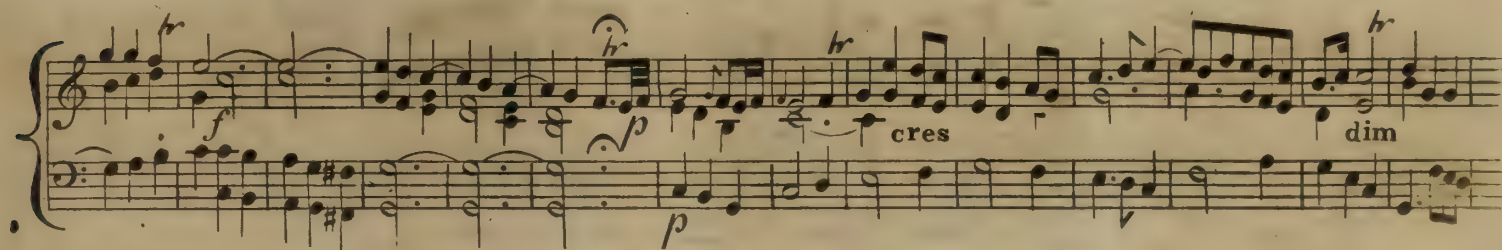
Chord labels: A, E, A.



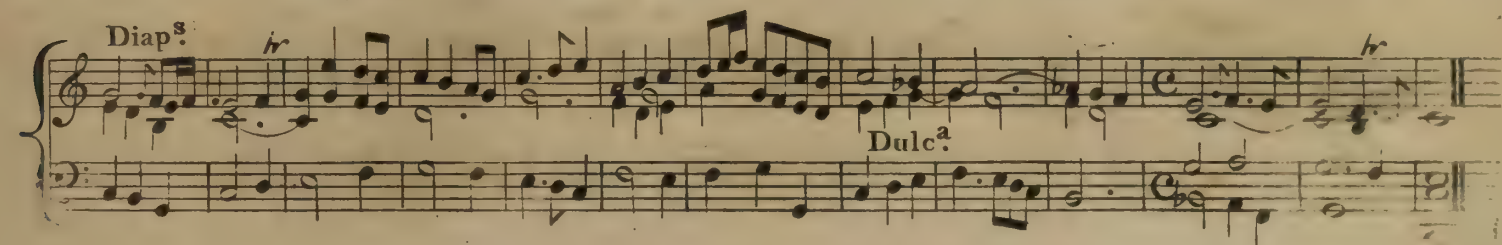
First system of musical notation. The treble staff contains a complex melodic line with many beamed sixteenth and thirty-second notes. The bass staff provides a harmonic accompaniment with eighth and quarter notes. A double bar line with repeat dots is present in the middle of the system. The label "Diap^s" is written above the bass staff.



Second system of musical notation. The treble staff continues the melodic line. The bass staff includes dynamic markings: *p* (piano), *cres* (crescendo), *f* (forte), and *dim* (diminuendo). The label "Sw:" is written above the treble staff.



Third system of musical notation. The treble staff features several *hr* (harmonic) markings. The bass staff includes dynamic markings: *f* (forte), *p* (piano), *cres* (crescendo), and *dim* (diminuendo).



Fourth system of musical notation. The treble staff includes a *hr* marking. The bass staff includes the label "Dulc^a". The system concludes with a double bar line and repeat dots.

XXVII

Diap^s Dulc^a Diap^s hr Dulc^a hr Diap^s

hr Swell *f* *p* *f* *p*

cres

Diap^s Swell

The musical score is written for piano and organ. It consists of four systems. The first system is marked with 'Diap^s' and 'Dulc^a' above the staves, with 'hr' (harmonic) markings above the piano part. The second system features 'Swell' and dynamic markings *f* and *p* above the piano part, with 'hr' markings above the organ part. The third system includes a 'cres' (crescendo) marking above the organ part. The fourth system is marked with 'Diap^s' and 'Swell' above the staves, with 'hr' markings above the piano part. The score is in G major (one sharp) and common time (C).

Dulc^a *hr* *Diap^s* *hr* *Dulc^a*

hr *hr* *hr* *Swell* *hr* *f* *p* *8ths*

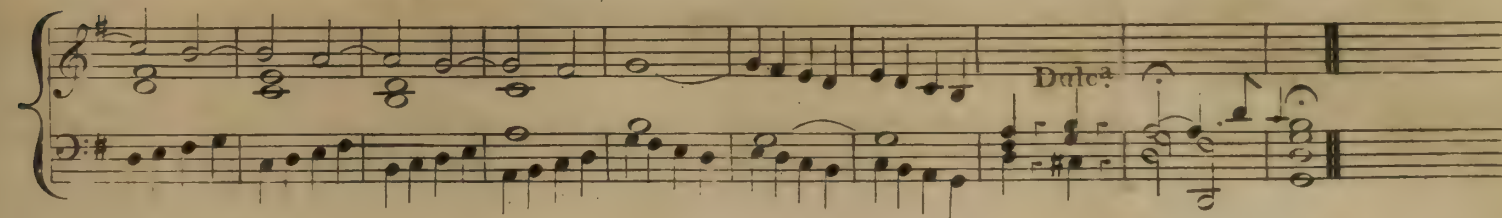
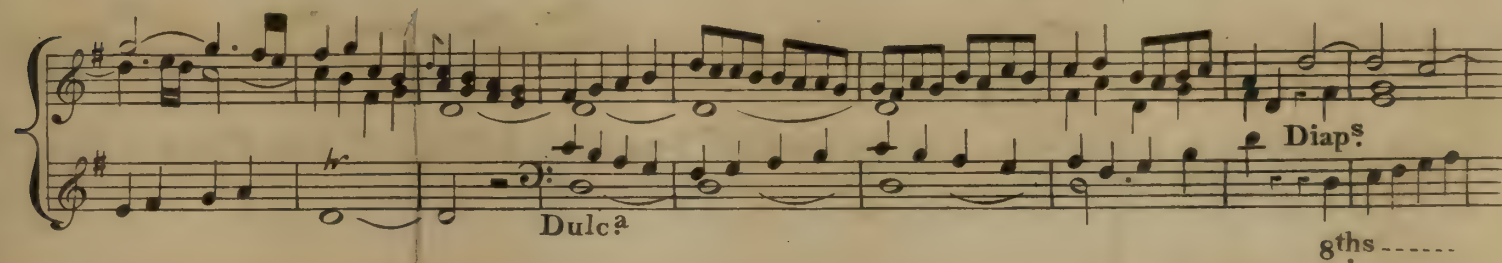
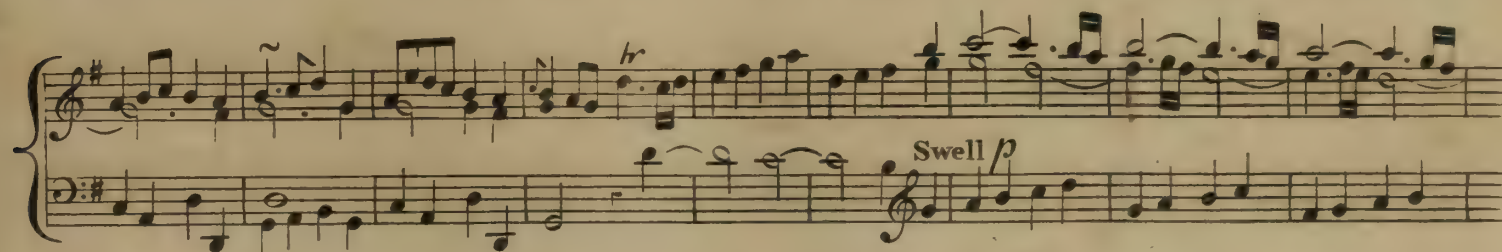
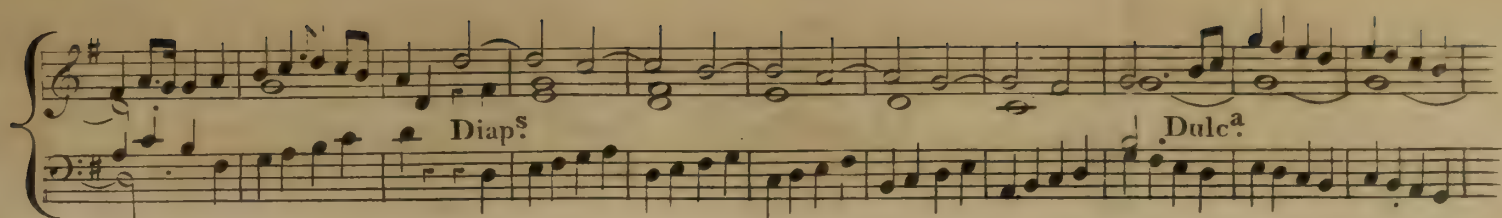
hr *f* *p* *f* *hr*

hr *Dulc^a*

XXVIII. *Diap^s*
Largo. *Dulc^a*

Diap^s

Dulc^a



XXIX

Diap^s.

Largo.

Dulc^a

Diap^s Dulc^a Diap^s Dulc^a

Swell

p *cres* *f* *sf* *sf*

Diap^s

f *p* *f* *p* *cres* *p*

The image displays four systems of musical notation, each consisting of a grand staff (treble and bass clefs) for a piano and a Dulciana. The notation is in 2/4 time and features various musical markings and dynamics.

- System 1:** The piano part is marked *Diap^s*. The Dulciana part begins with a *hr* (harmonic) marking and is marked *Dulc^a*.
- System 2:** The piano part is marked *Diap^s*. The Dulciana part has *hr* markings and is marked *Dulc^a*. A dashed line with the number 8 is present in the piano part.
- System 3:** The piano part is marked *Diap^s* and *Dulc^a*. The Dulciana part is marked *Swell* and *p* (piano). The piano part includes *f* (forte) markings.
- System 4:** The piano part is marked *cres* (crescendo). The Dulciana part is marked *Dulc^a* and *p* (piano). The system concludes with a double bar line.

XXX. *Diap^s* *h^r* *h^r* *h^r* *rep^t on Dulc^a* *h^r* *Largo.*

1st hr 2^d hr

Swell

Diap.^s Siciliana.

f *f*

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for piano (p) and includes a repeat sign. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The tempo is marked "Allegretto". The score includes a repeat sign with first and second endings. The first ending is marked "rept on Diap^s". The second ending is marked "Swell" and "dim do".

Diap^s Dulc^a Swell

1st 2^d f p

hr p hr

tenute cres

XXXI. Diap^s Largo Dulc^a rept on the Swell

hr

hr

hr

Swell *p*

hr

hr

hr

sf

f

dim^{do}

Dulc^a

hr

hr

hr

hr

hr

Swell

sf

cres

hr

hr

hr

f

Swell Diap^s & Dulc^a

Pedals G D G F# G D G D G

D G B C D Pedal G

XXXII.

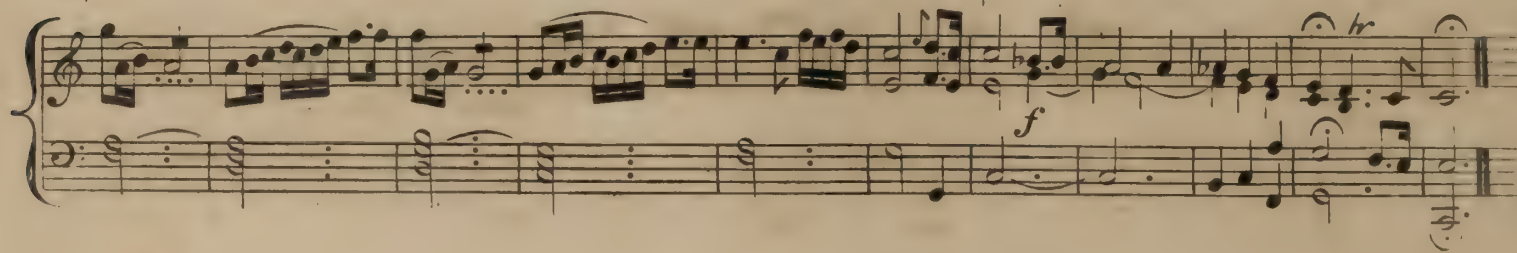
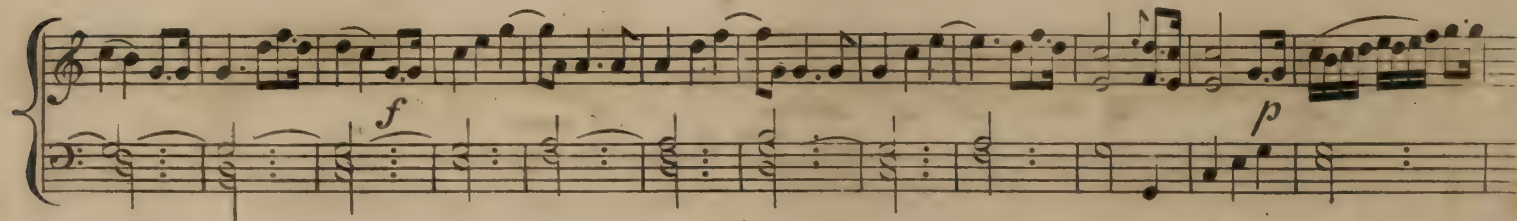
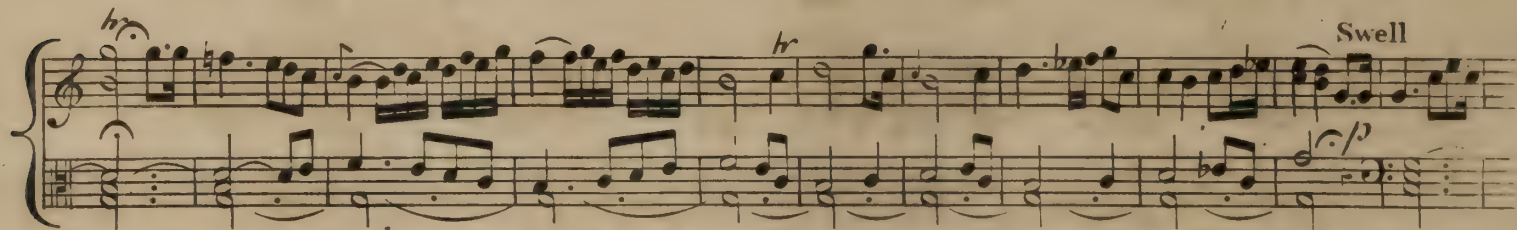
Swell *f*

Largo.

p

Diap^s

Dulc^a



XXXIII.

Diap^s Dulc^a

Larghetto.

Diap^s Dulc^a Swell *p* *cres*

f Diap^s Dulc^a

Diap^s Dulc^a

Detailed description: This is a musical score for a Diapason and Dulciana. It is labeled 'XXXIII.' and consists of four systems of music. The first system is marked 'Larghetto.' and includes a 'Dulc^a' section. The second system includes 'Diap^s', 'Dulc^a', 'Swell', and a crescendo marked 'p' and 'cres'. The third system starts with a forte 'f' dynamic and includes 'Diap^s' and 'Dulc^a'. The fourth system also includes 'Diap^s' and 'Dulc^a'. The music is written for Diapason (Diap^s) and Dulciana (Dulc^a) instruments.

XXXIV. **Larghetto**

p Swell B.H. *cres* *f* *p* *cres*

Pedals D G D G C G

tr *tr* *tr* *tr* Dulc.^a Swell *p*

D G C G D G C D

tr Swell *tr*

D *sf* G D *sf* G D G A D *sf* G

tr *f* *p* *cres*

D *sf* G D G A D G A D G A D

First system of musical notation. Treble and bass staves. Includes notes, rests, and dynamic markings *sf*. Chord letters D, G, C, D, G, F, C, F, G, F, C, F, B, C, D, G are written below the bass staff. Trills (*tr*) are marked above several notes. The word *Dulc^a* appears at the end of the system.

Second system of musical notation. Treble and bass staves. Includes notes, rests, and dynamic markings *p* and *f*. Chord letters D, G, F, F, C, D, G, F, F, C, D are written below the bass staff. Trills (*tr*) are marked above several notes. The words *Diap^s* and *Dulc^a* appear above the staves.

Third system of musical notation. Treble and bass staves. Includes notes, rests, and trills (*tr*). Chord letters G and C are written below the bass staff.

Fourth system of musical notation, labeled XXXV. Treble and bass staves. Includes notes, rests, and trills (*tr*). The text *Swell B. H.* is written above the treble staff, and *Largo.* is written below the bass staff. The word *Diap^s* appears above the treble staff. The letters *V.S.* are written at the end of the system.

hr

hr

hr

Swell B.H.

hr

Diap^s

Dulc^a

hr

hr

Diap^s

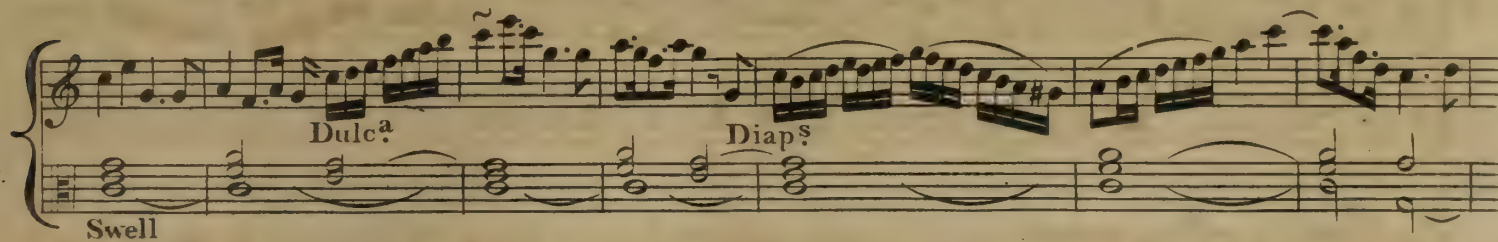
Diap^s

hr

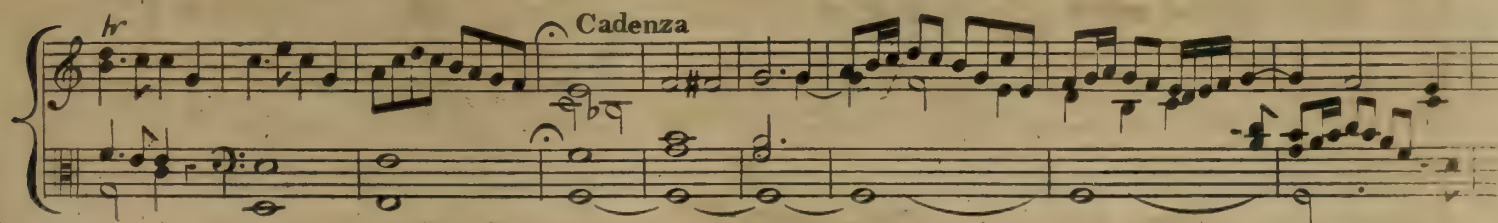
hr



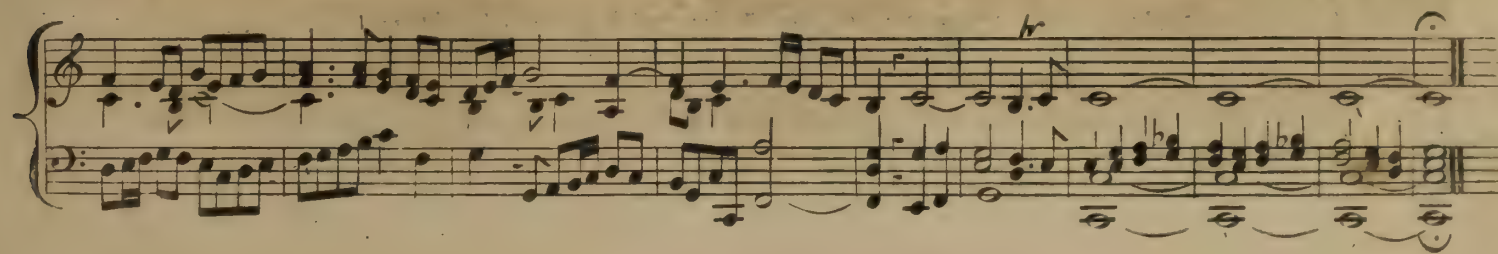
First system of musical notation. The treble staff contains a melodic line with various ornaments, including trills (*tr*) and grace notes. The bass staff provides harmonic support. The system includes the instruction *Swell f* and the marking *Diap^s*.



Second system of musical notation. The treble staff features a continuous melodic line with many ornaments. The bass staff consists of sustained chords. The system includes the instruction *Swell* and the marking *Diap^s*.



Third system of musical notation. The treble staff has a melodic line with ornaments, including a trill (*tr*). The bass staff has a more active line. The system includes the instruction *Cadenza*.



Fourth system of musical notation. The treble staff contains a melodic line with ornaments, including a trill (*tr*). The bass staff has a more active line. The system concludes with a double bar line.

CONCLUDING VOLUNTARIES.

XXXVI. *Full*
Vivace.

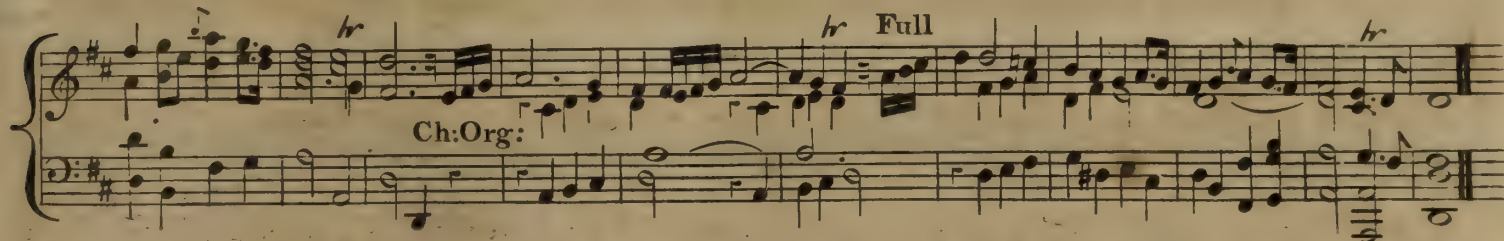
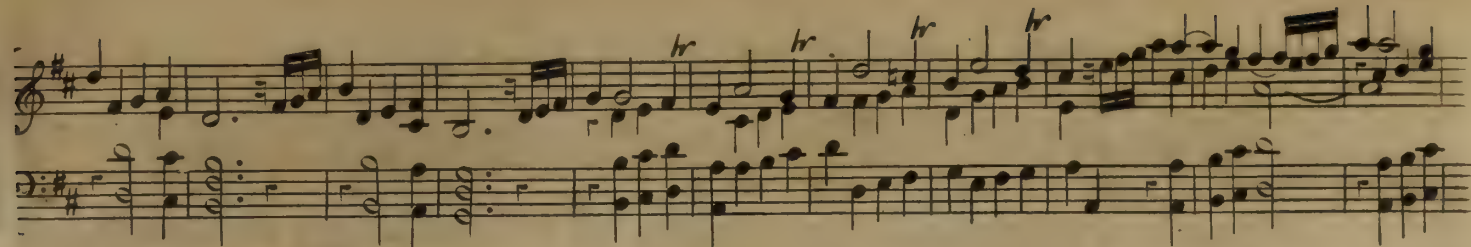
8ths

Ch:Org:

Swell

Ch:Org:

Full
ten:



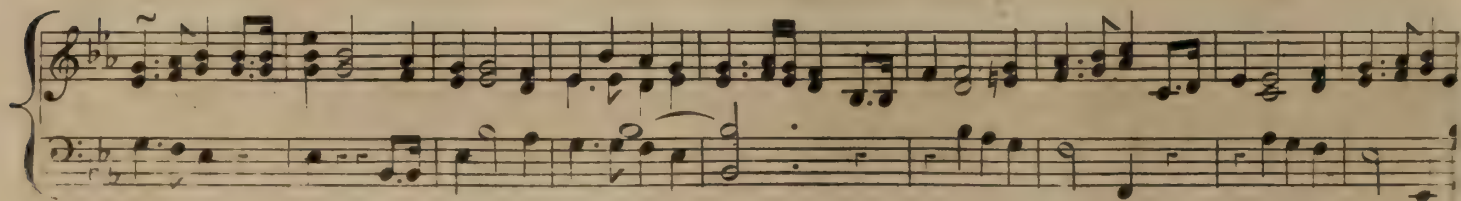
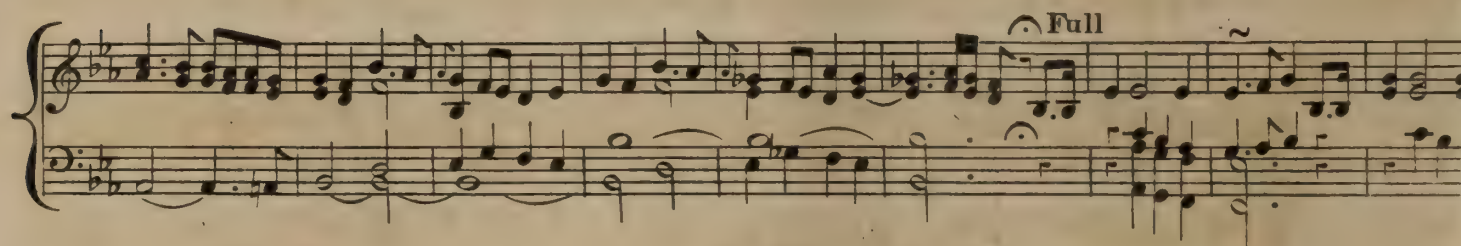
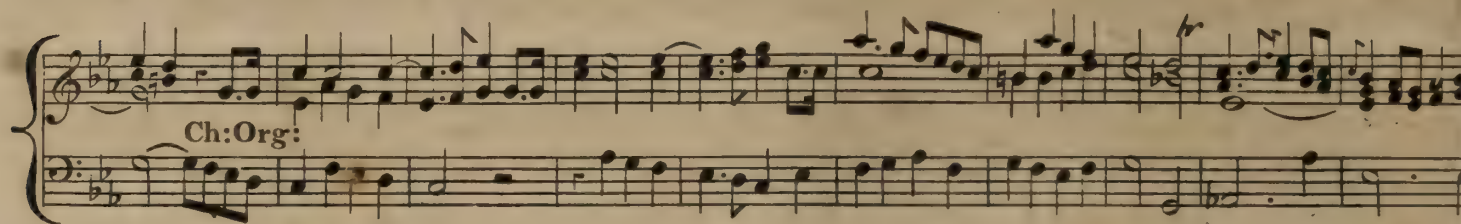
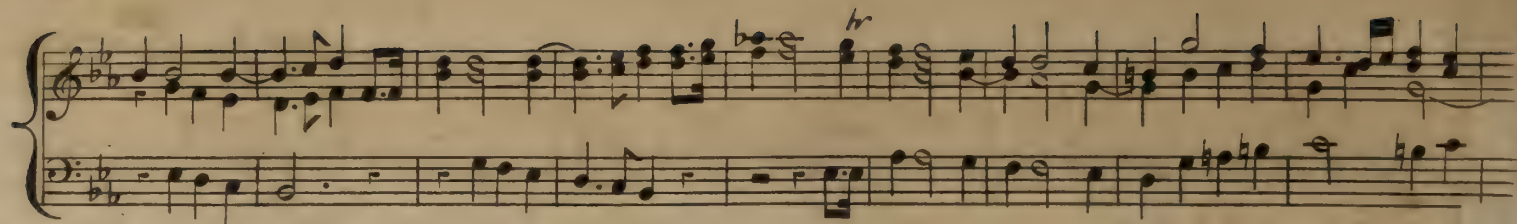
XXXVII

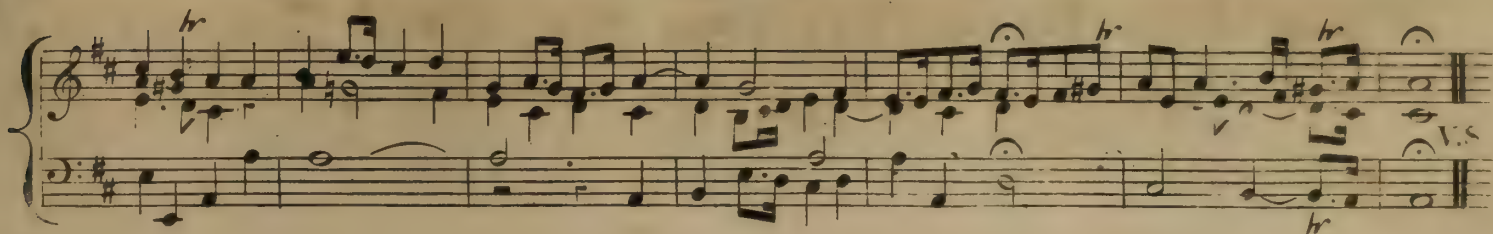
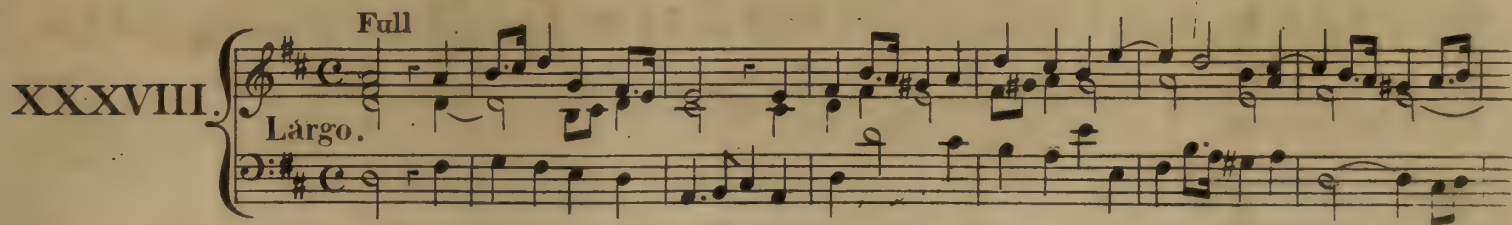
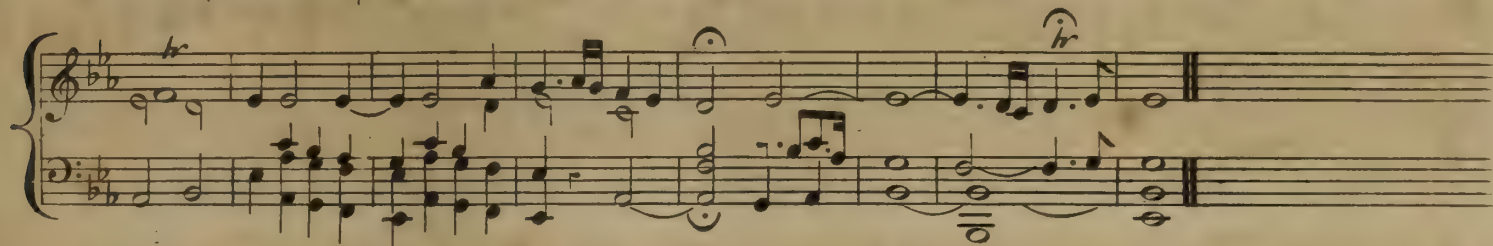
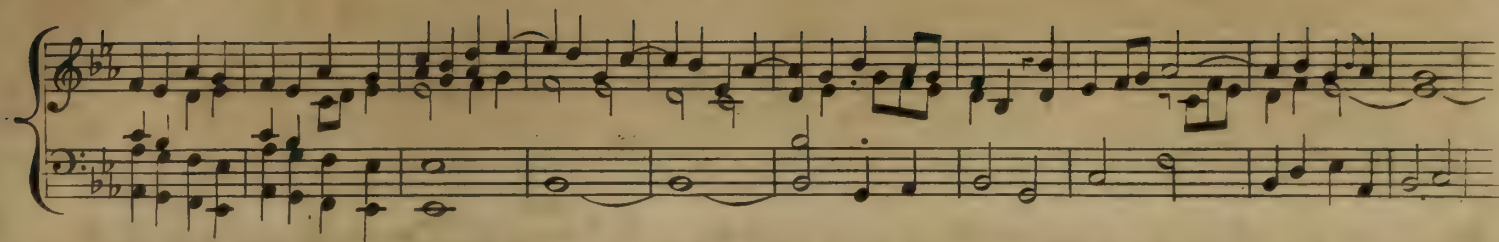
Largo.

repeat Full

Ch:Org:

V. S



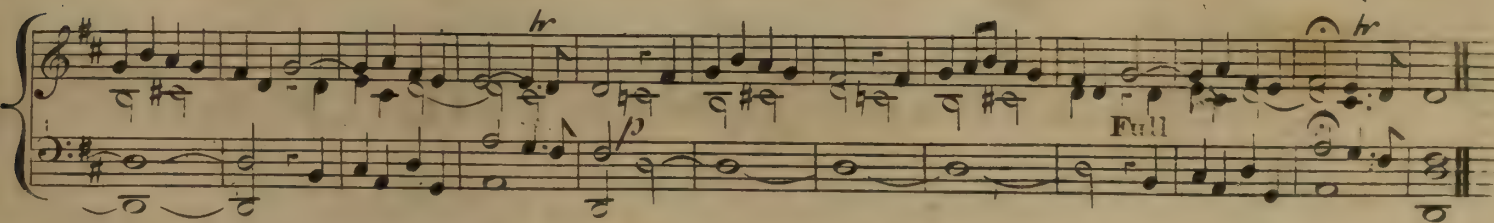
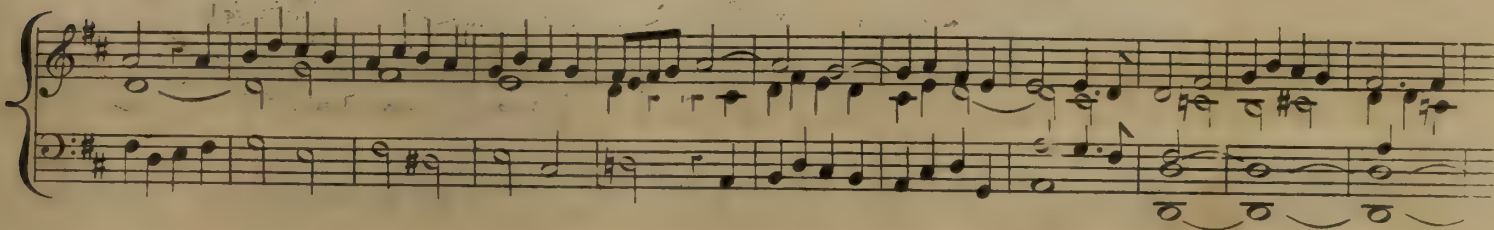
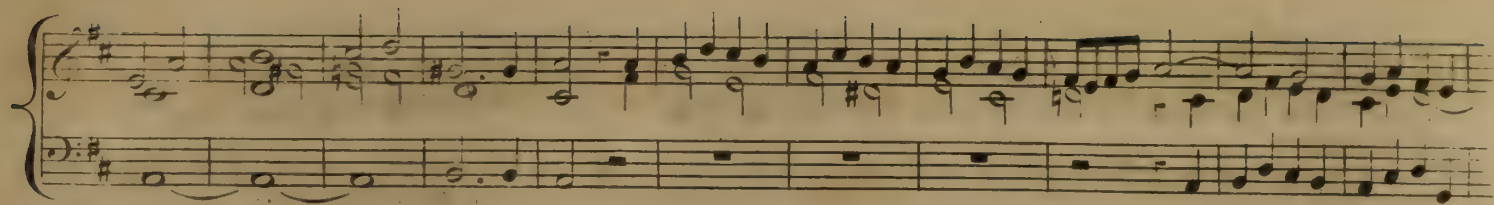


Ch:Org:

Andante.

8ths -----

Full



XXXIX.

Ch: Org:

Largo

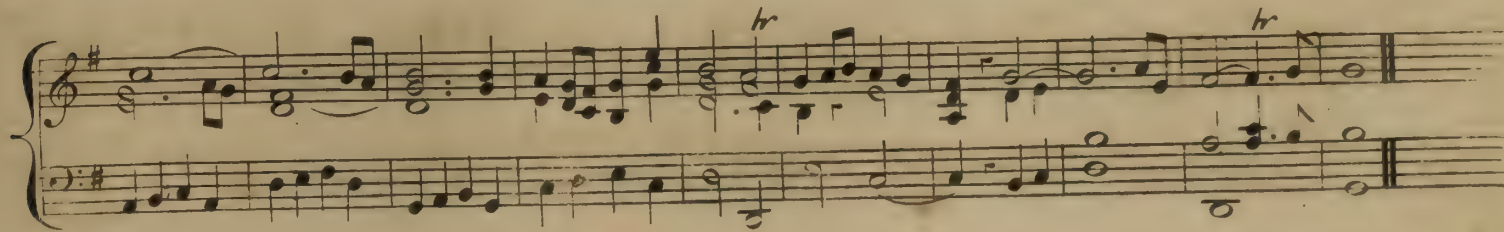
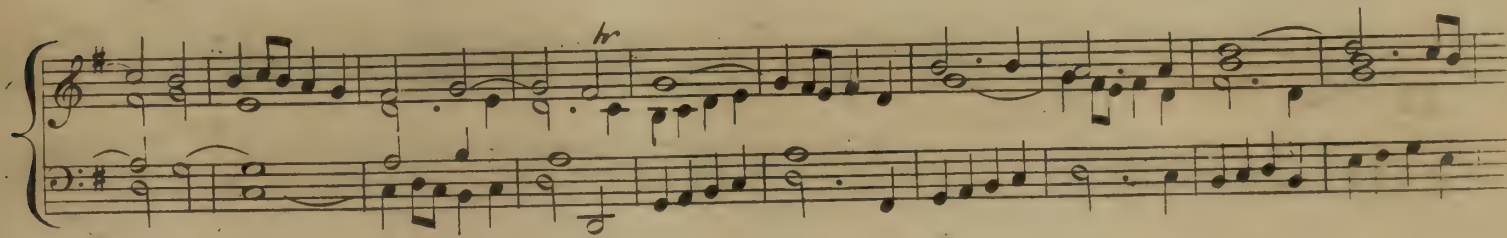
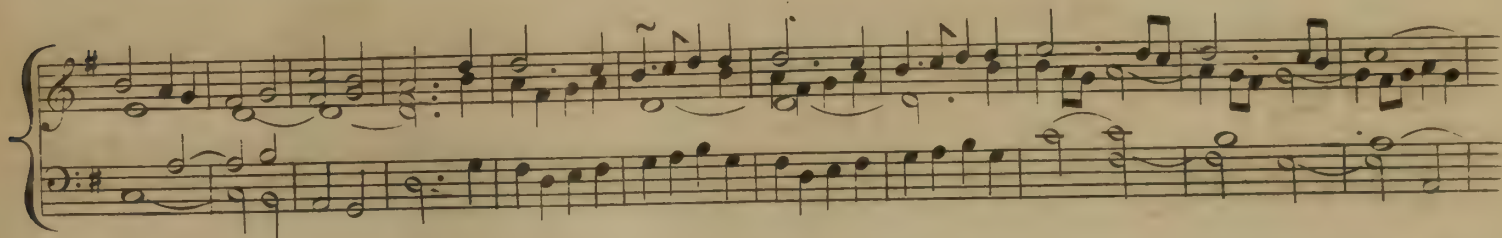
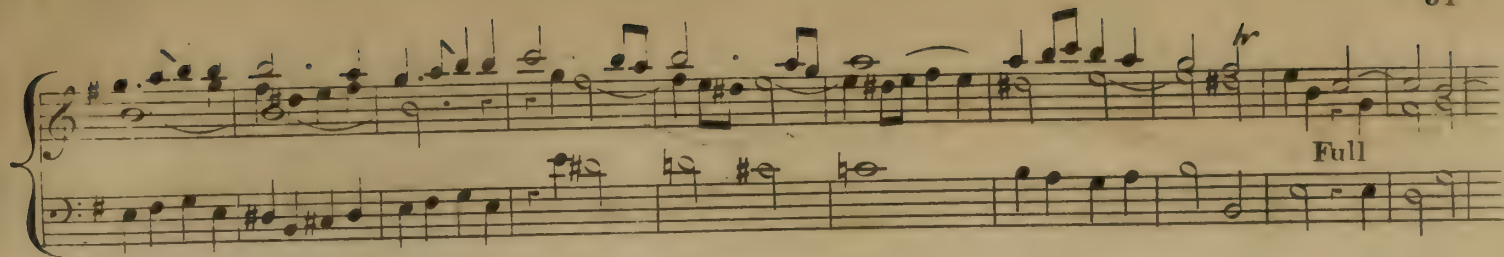
1st 2^d

rep. Full

Ch: Org:

Full

Ch: Org:



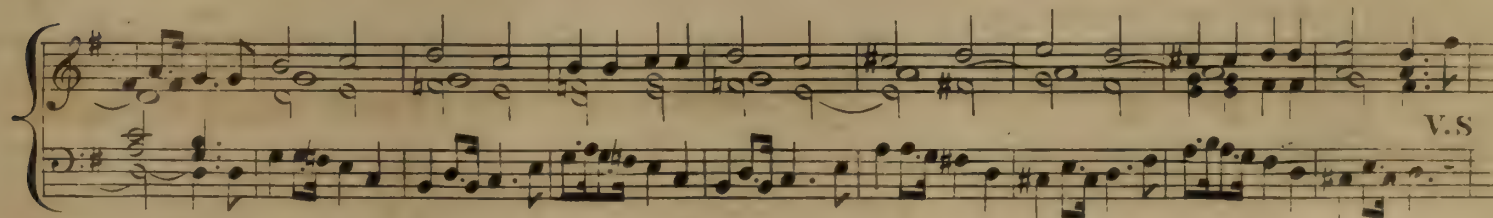
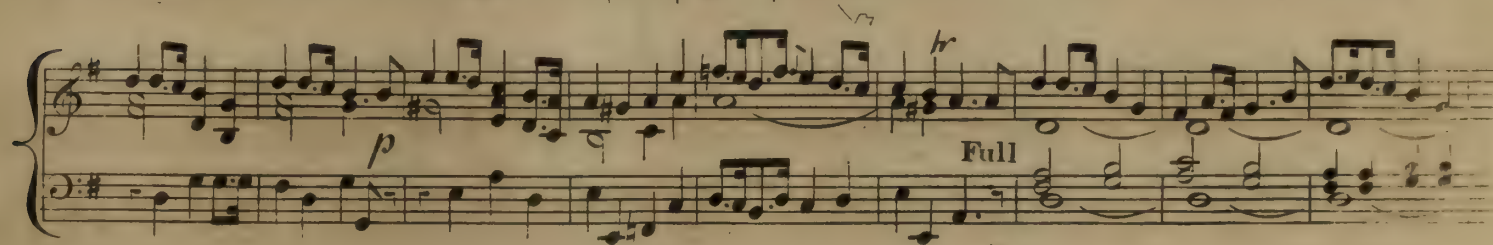
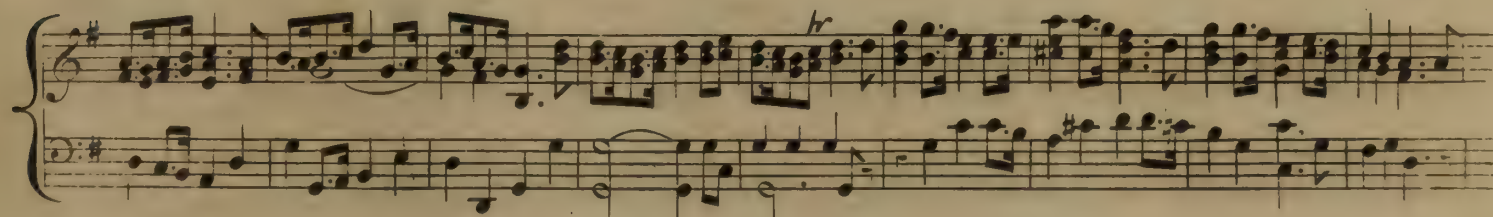
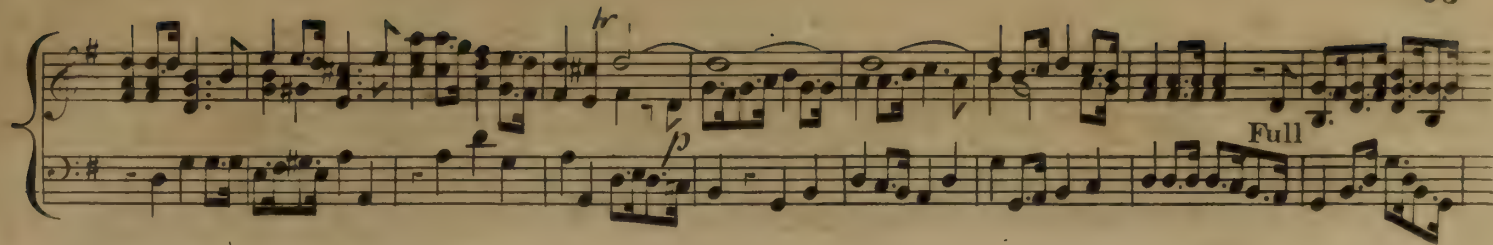
XL. Ch: Org:

Largo.

Full

"The Voice of Jehovah?" (Hymn and Chorus I.M.)

Vivace. *p* Full



hr Swell

Full

XLI.

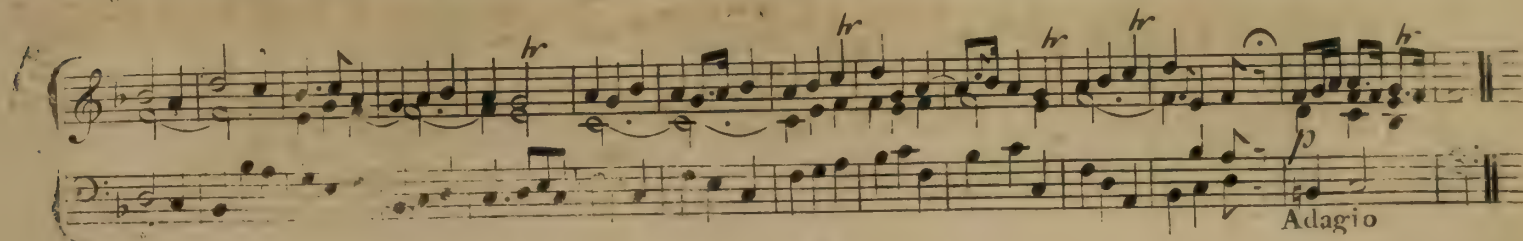
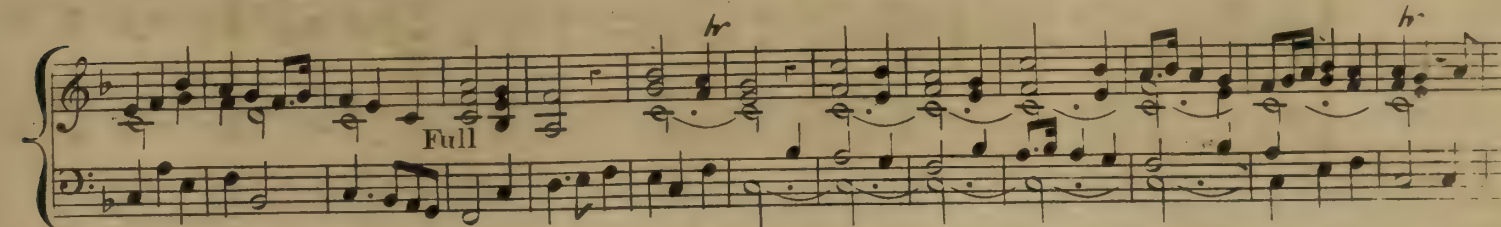
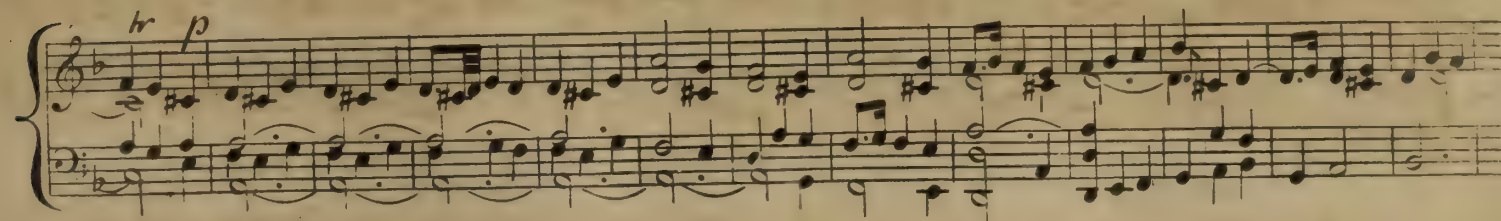
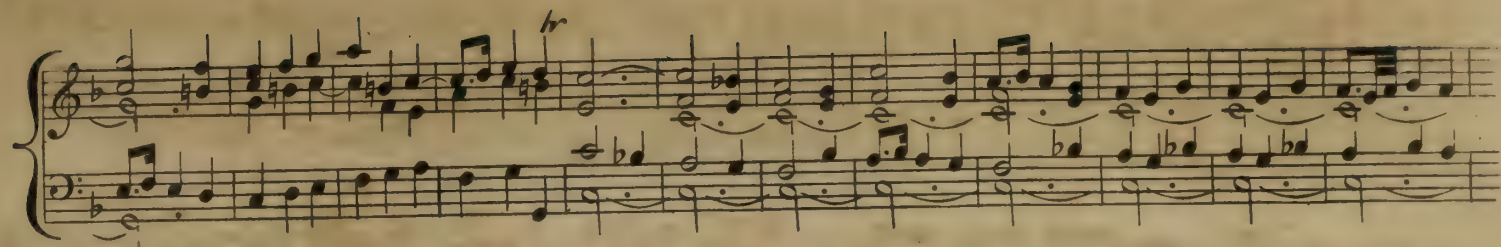
Ch: Org: *hr* *hr* *hr*

Largo

rep! Full: Ch: Org:

hr *hr* *hr*

Full



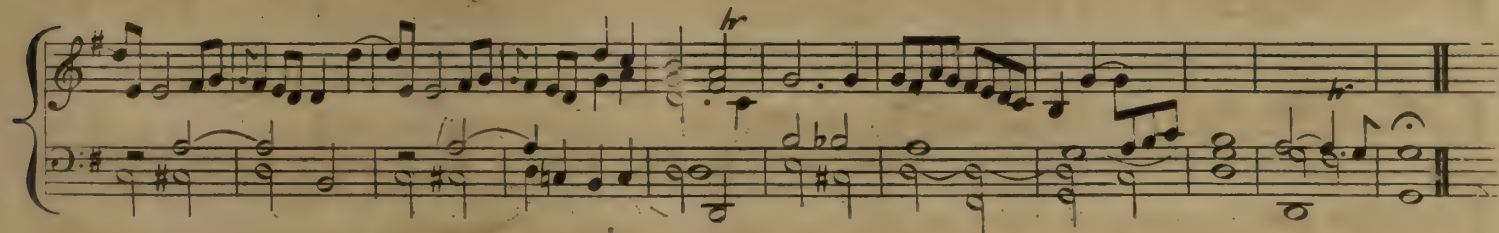
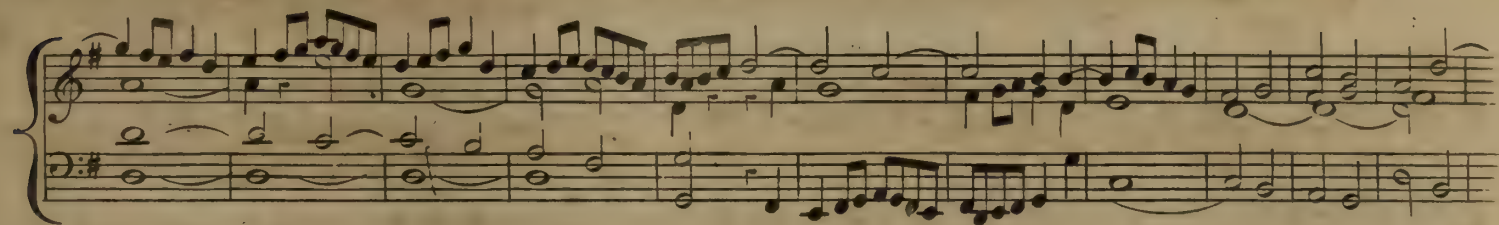
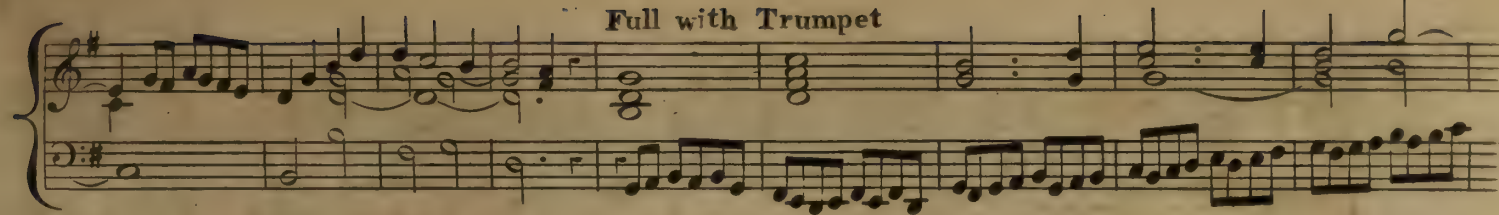
Ch:Org:

Largo.

rep^t. Full.

Ch.Org.

Full with Trumpet



XLIII. **Choir Org:** *Largo.* V. S.

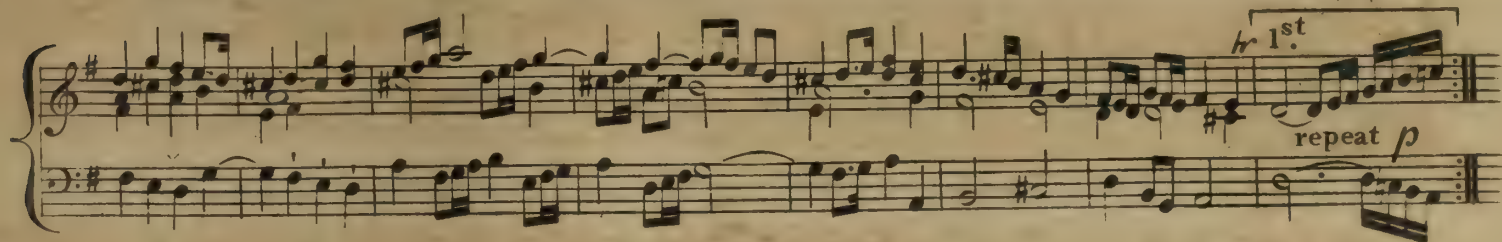
The image displays four systems of musical notation, each consisting of a grand staff (treble and bass clefs) with a key signature of three sharps (F#, C#, G#). The notation is written in a style typical of 19th-century musical manuscripts.

- System 1:** The first system shows the initial musical phrase. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with quarter and eighth notes.
- System 2:** The second system continues the melody. A dynamic marking "Full" appears above the right hand staff, indicating a change in volume or registration. A fermata is placed over a note in the right hand.
- System 3:** The third system shows further development of the musical theme. A marking "Ch: Org:" is placed above the right hand staff, likely indicating a change in organ registration or a specific organ sound.
- System 4:** The fourth system concludes the piece. It features a final cadence with a double bar line. A dynamic marking "Full" is present above the right hand staff, and a fermata is placed over the final note of the right hand.

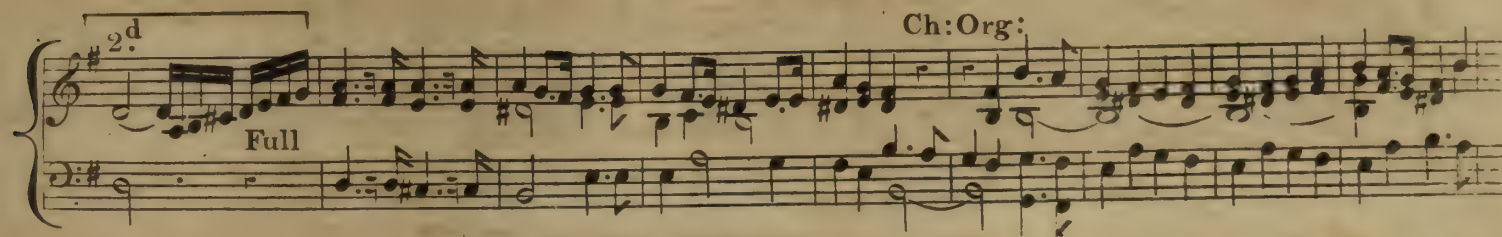
XLIV.

Full

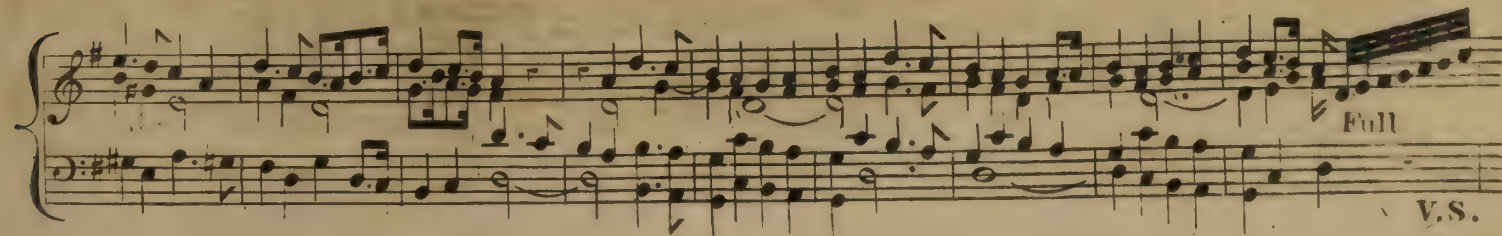
Largo.



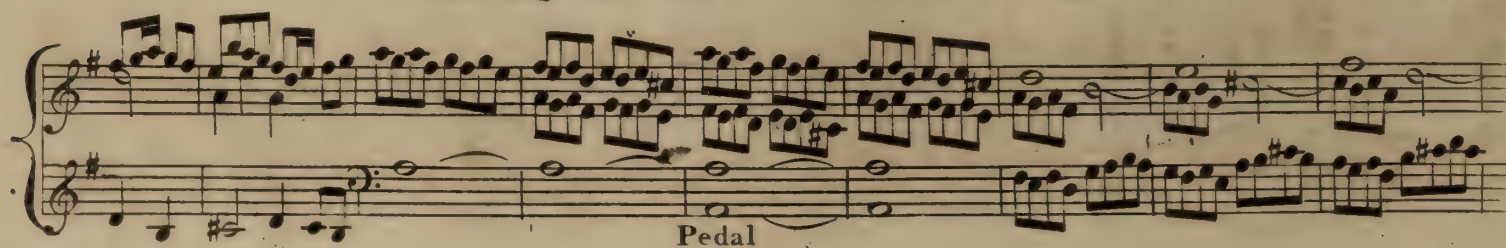
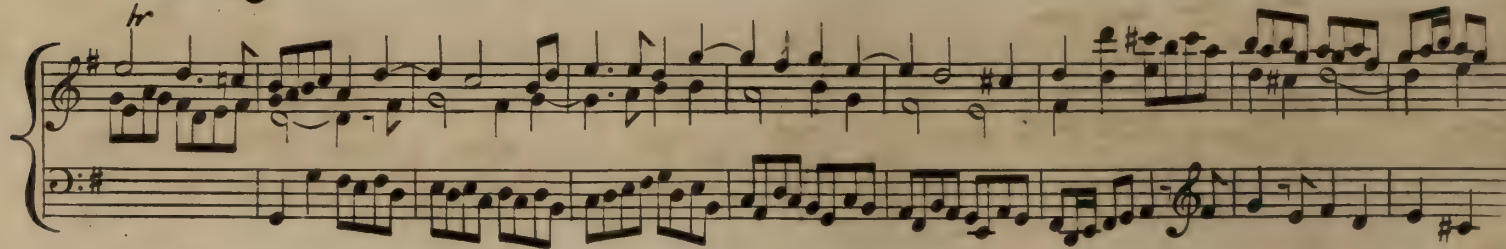
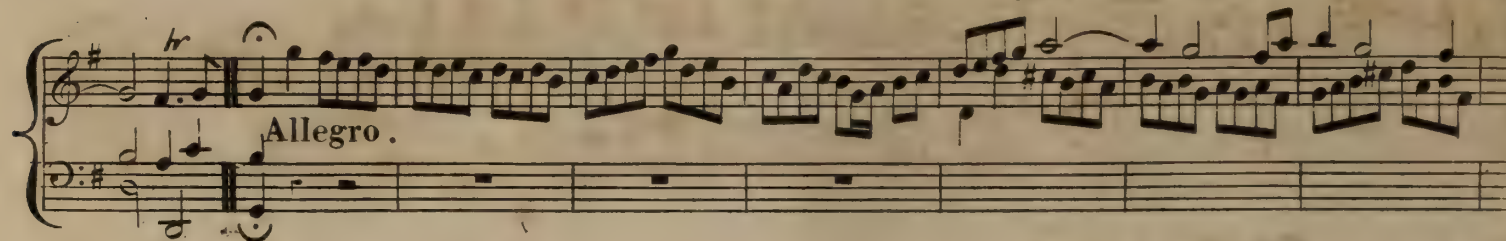
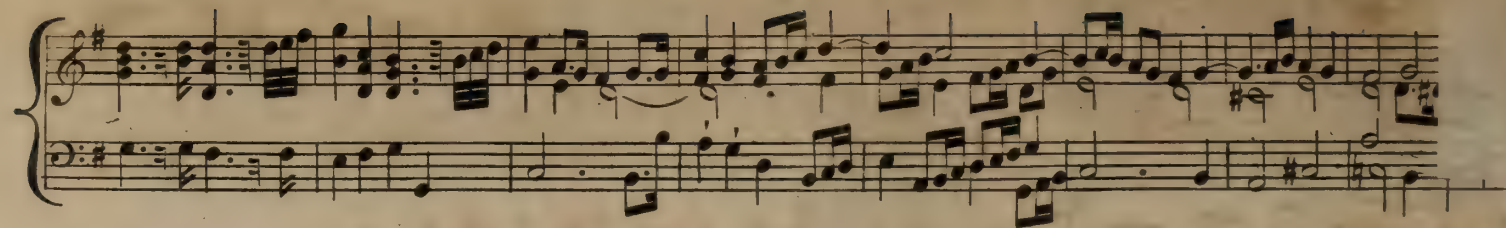
First system of music. Treble and bass staves. Treble staff has a first ending bracket labeled "1st" and a "repeat p" instruction.

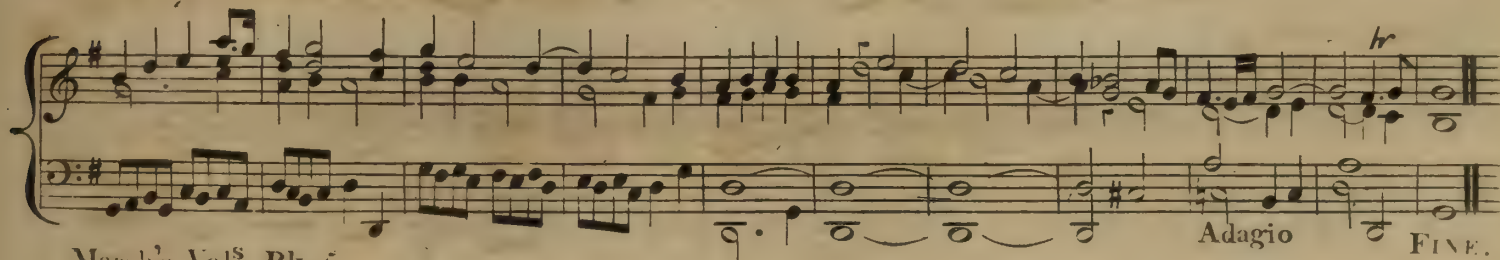
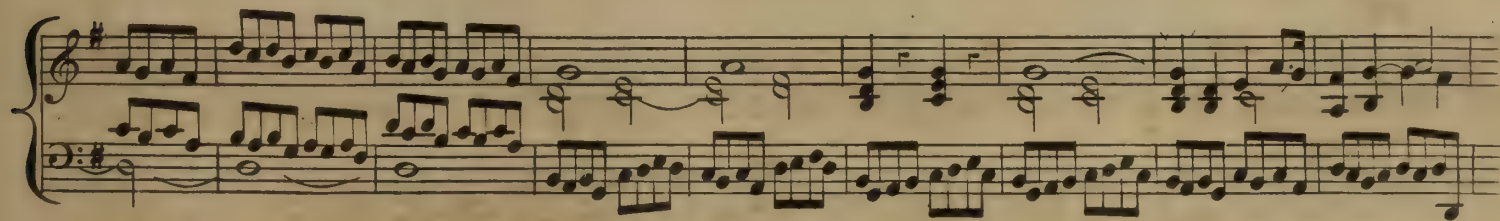
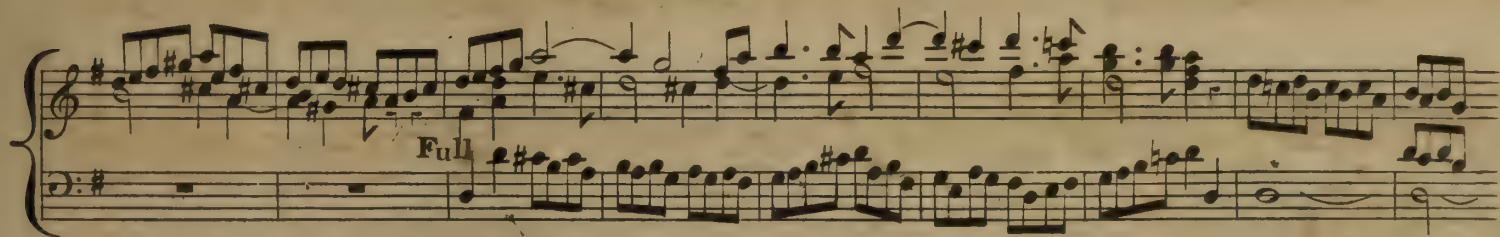
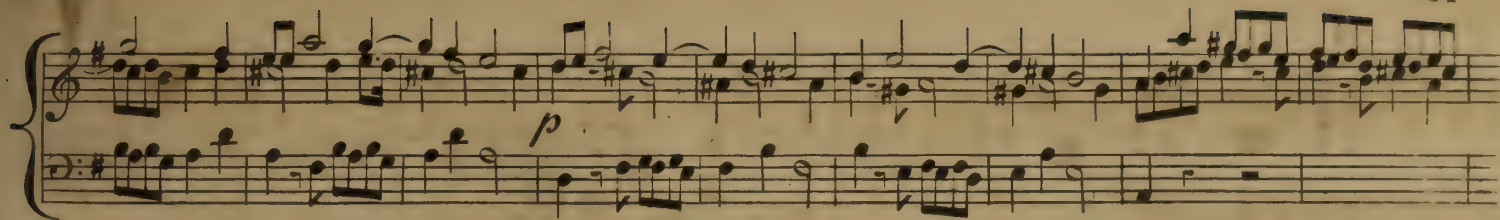


Second system of music. Treble and bass staves. Treble staff has a second ending bracket labeled "2d" and a "Full" instruction. Ch: Org: is written above the treble staff.

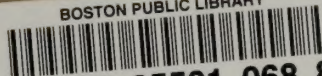


Third system of music. Treble and bass staves. Treble staff has a "Full" instruction. V.S. is written below the bass staff.





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